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MARCH-APRIL 1960



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What's on your mind?



a column of ideas and information for the art teacher
address all correspondence to AMALIA DI DONATO
Wm. Howard Taft High School, 240 E. 172nd St., N. Y. C. 57

Dear Amalia:

My students want to learn to draw (which you point out as being an important part of junior high school training sadly lacking today), but—they become frustrated when nothing turns out well. How can we educators—general educators, not specialists in art—help overcome this sense of frustration? Our students (and often, we teachers) are hard-pressed to find proper sources of guidance. The result seems to be dwindling interest and lack of motivation. What do you suggest to help overcome this lassitude?

*Jr. High Art Teacher
Akron, N. Y.*

AN OPEN LETTER TO EDUCATORS LOST AT SEA

Dear Fellow Educator:

Through the years, I too have had to look far beyond my personal art training for answers to this knotty problem. Most art teachers—particularly those who teach art as one of many courses during the week—are themselves frustrated because of what we call the "system." This is a catch phrase meant to describe the necessity of instructing in routine channels while our mind craves a less hampered opportunity to pursue creative expression. The approach should be one of objectivity rather than subjectivity, if we are to succeed. Never bemoan the necessity to teach (and bone up) on routine basics. Only in learning to control one's efforts with self-discipline, patience and determination to succeed a little at a time can we become proficient in art. Nobody jumps into the water without learning how to wade and then swim. Nobody can expect to draw or paint until he has first mastered his medium and knows the "routine" facts of anatomy, composition and structure. Students are impatient people; they are young and this usually means a desire to get quick results or drift off into something less challenging. That word: challenge—that's a key word. Your problem is really to keep the student happily dissatisfied with his abilities. Nothing in this world ever got done better without dissatisfaction. And if you can spend your energies in presenting interesting problems to a student, he will drive himself onward to meet the challenge. In Junior High, a young person must overcome his greatest shortcoming somehow—lack of purposeful concentration. And *that's* one of the important reasons for art training; to help the student focus down narrowly, tackling one challenge at a time. Learning to make hands that are truly hands . . . creating an overall composition and not isolated areas . . . knowing what can be done with oils and what can't . . . what watercolor has as its self-imposed limitations . . . all these and scores of other factors are each a new and potentially exciting challenge. I'd draw up a list of problems and then have my students draw a bead on each one, sticking to it until the first day's solution and the final day's solution offer dramatic proof of accomplishment.

(continued on next page)

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STUDIO OF SAM KRAMER

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My students draw and paint in this manner every day for an entire semester. They carry their sketching materials with them at all possible times, making thumbnail sketches on street corners, of people, activities, bits of signs and vehicles—anything which can be brought home and then integrated into a well-planned composition. Just sitting down and drawing "something" haphazardly selected on the spur of the moment teaches an artist little. But by planning and seeking the segments which, when assembled, produce something special, a student comes face to face with the true excitement of art. Every day's doing in a sketchbook leads one a bit further along. Each page seems to become a recording of progress. Drawing a still life may be well and good, but if the same composition is drawn time after time, the end result may be little more than acquired excellence in drawing that particular set-up. Young people—particularly those entering or approaching their teens—are becoming increasingly aware of humanity. They want to know things; they see things—and other people are usually the "things" they see. So, on the spot sketching of public gatherings—on buses, in subways, street scenes, market scenes, sports events and the spectators—all become excellent fodder upon which the avid student may feed his abilities.

Don't wring your hands in despair and fall back on the "tried and true" ways that somebody else taught art last year and the year before that. Don't expect art to be a static condition. Instead, seek new and interesting conditions under which this art may be pursued—have the student think of art as far more than just "that course we have on Tuesdays and Fridays." By taking it with him, by becoming a visual reporter, he may find that the dried up academic subject really has unsuspected juice in it. And when he brings that art back in for appraisal, with his peers as the audience, he will endeavor to maintain his personal prestige while enjoying the sense of accomplishment which engenders it.

Ideas? They're all about you. And they're not just in books. Frustration? It's a natural enough condition. The teacher's problem, then, is to overcome it by providing an ever-changing panorama of challenges. Teach basics, then let the student do his research outside the classroom, putting his basics to work, little by little. By semester's end, he should be several giant steps farther down the road of art. ▲

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Sticks and Stones

Among our more esoteric friends in art education, it is occasionally fashionable to deride anything created by hand from junk materials. These knowledgeable people, sustained by grants, high tuition fees and similar legacies, look askance at their more penurious colleagues who must operate on a budget of pennies. They insist that all creative experiences should be realized by using high quality art materials. "Working with scraps is out of date," they seem to echo again and again in their letters to our editors. "Students should work in the mediums of the masters if they are to learn the meanings of quality in art." We hate to disagree with anyone. But we disagree.

Art is everywhere. Quality is in the final making, not the raw material. That is why we spend many hours preparing articles which show how tasteful functional objects may be created from low cost and scrap materials.

We were particularly pleased to recently receive a small collection of hand-decorated pebbles from students of a junior high school in a small community. They were picked up on a dry stream bed and painted with enamel colors, the motifs being executed to conform to the shapes of the stones. They tell stories—grotesque faces, wistful little birds and beasts, fashioned with nothing more than the help of nature in its endless erosion sculpture, some scratching tools and a paint brush. We like them and they make fine paper weights or, mounted on polished wood-blocks, imaginative bookends.

There is another reader in New Jersey who spends his free time collecting popsicle sticks, cigar boxes, bits of scrap lumber. Evenings, he polishes, sands and varnishes these oddments to create miniature furniture for his children's doll houses.

Some eight year olds in our own town have made a small career out of decorating paper bags, onto which they glue cotton, colored yarn, sipping straws, buttons and pop bottle caps, to invent clever hand puppets. A large department store recently used several of these as the motif for a "rainy day art" window display. We know another lady of sixty who likes to carve "wooden shoes" from peach and cherry pits. Painstaking work, and lovingly done. She uses small files, a jeweler's saw and a miniature hand drill. Her hobby thus had an initial outlay of about six dollars (all tools bought used at a war surplus store) and has provided her with hours of priceless pleasure.

Our conclusion is that money alone is no measure of the quality of created art. The finest equipment is valueless in bored, unimaginative hands. It is time that we stopped thinking of art in monumental terms and anything done with minor materials as being somehow unimportant. ▲

the creative art magazine

THIS ISSUE'S COVER

Home-crafted and delightful are the array of birds being decorated by Nell and Bob Patterson. They were sawn and carved from scrap lumber, then decorated with tempera colors, metallic stampings and glitter. The result: unique candlestick sets for brightening up a dining room. More details on pages 144-45. Color illustration courtesy American Crayon Company.



VOLUME 61, NO. 4

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g. alan turner, editor

FEATURES

Decorated Tubes	136
Hemingway Gets a Head on TV	142
Colorful Candlestick Birds	144
Places & Things in Wood, Karl Hils	146
UNICEF's Celebrity Art Raffle	148
Aaron Bohrod's Pottery Sketchbook	150
Textile Decorating is Fun For All	154
Masterful Photographic Portraits	157
The Story Behind Textile Design, Margaret White	160
Some Tips on Framing, Helen Thrush	163
Original Approach to Fabric Prints, Dorothy Comins	164
Jewels by Dali	168
Art From Bits of Fabric	170

DEPARTMENTS

What's On Your Mind? Amalia DiDonato	135
Book Review Section	140

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book REVIEW SECTION

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Farrar, Straus & Cudahy, Publisher

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PICTURES TO LIVE WITH

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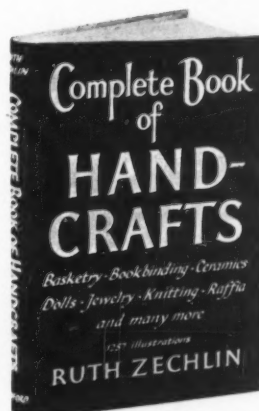
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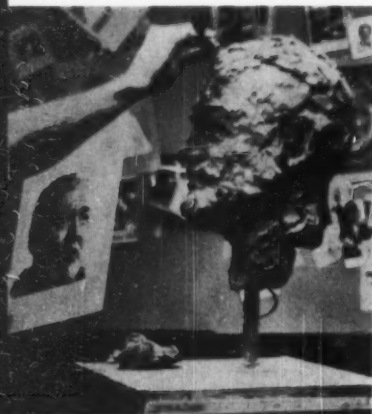
HEMINGWAY

GETS A HEAD ON TV

Dozen minutes is all the time that some ten million Americans will have to see the head of Ernest Hemingway when it appears on TV this winter and spring. Shown here is the bust of our most widely known writer, as created by sculptor Robert Berks. It will serve as the title slide for a series of special shows being presented over the Columbia Broadcasting System's television network, based on Hemingway's writings. During this scant handful of minutes, the head will be seen by more people than could view it in a museum in a lifetime.

Berks worked from photographs, following a procedure he has perfected in rendering busts of such well-known personalities as former President Harry Truman, Albert Einstein and Abraham Lincoln. The 37 year old Bostonian prefers photos over actual sittings, finds that a collection of them taken over the years are more revealing than actual sittings of a few hours on any given day. By selecting and distilling, he feels he can better grasp the personality and overriding mood of his subject.

He uses just one plaster carving tool and his hands to shape the portrait. The Hemingway bust was shaped out of 55 pounds of clay. First, the huge chunks were stuck to the armature, then pounded and squeezed into the general configurations of the subject. Gradually, smaller pellets were added, building up features bit by bit. Even Hemingway's misshapen left ear was captured in the clay, as revealed by the dozens of photographs Berks collected for research. When the clay model was completed, it was put in a mold and cast. Three days later, with metallic patina rubbed to a finish, the bust was delivered to the TV studio for the first of the four Buick Electra Playhouse shows on which it appears. Berks works fast, gets to the heart of his subject and stops the moment the personality shows through the lifeless clay. A sculptured portrait is finished when this happens; superficial details are meaningless and distracting ▲

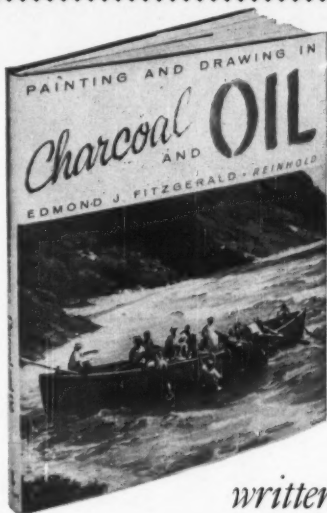


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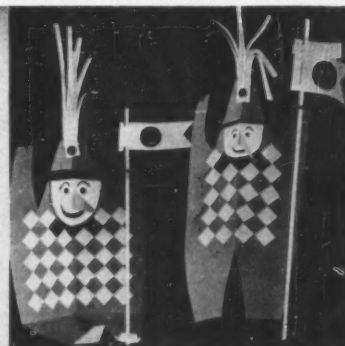
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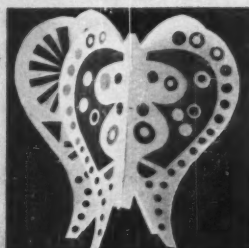


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University of Washington Press



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COLORFUL CANDLESTICK BIRDS

original motifs for holiday and party decorating

Here's a rainy day project for the whole family, in which a few planks of lumber play the dominant role. The attractive bird forms, shown in full color on our cover, are the result of a few hours of furious concentration and similar objects can be created for a wide variety of functional purposes.

Have you a home workshop? A band saw? (Perhaps a simple jig saw?) That's all you'll need to rough shape your birds. If you prefer to abstract the forms, or change the motif to one of other animal or nature shapes, the procedure is the same. It all begins with some freehand art. The design is sketched on tissue with a soft pencil, then the art is traced down onto a clean piece of wood. Concentrate on the outline only; details may be added later.

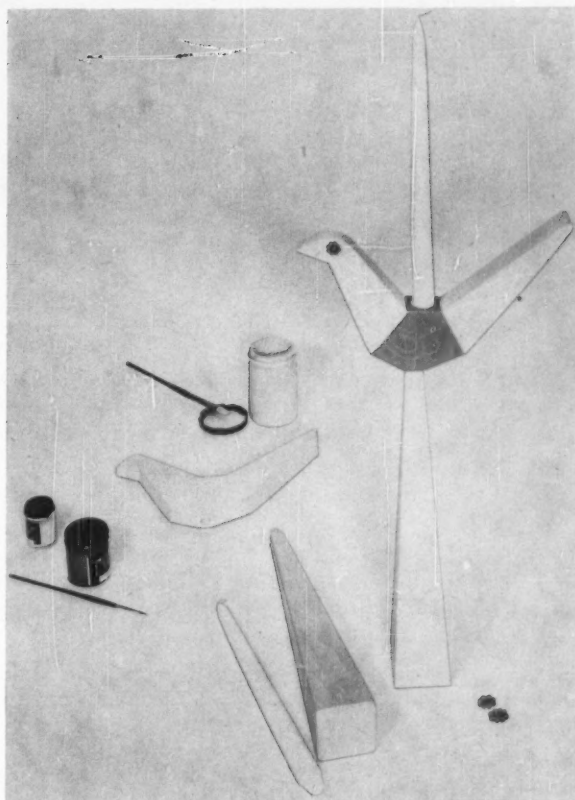
The bird ends up three-dimensional, but all decorating is done on the two faces only. The edges are simply painted or stained to complement the ground color. When the shape has been sawed out, the wood is sanded smoothly, then given a base coat of color. You may work in tempera (possibly shellecking it afterwards to insure ease of cleaning), or, if you are an addict of all-purpose *Dek-All*, this can be your medium. In the case shown here, we are going to make a candlestick centerpiece. A hole is drilled on the top and bottom of the bird to accommodate both the candle and to join the bird to the triangular base. They may be glued in position or wedged.

First paint the two wooden pieces—bird and base. When they are dry, the surface decorating follows. Drying takes a few minutes with tempera colors, which sink into the wood. *Dek-All* takes a while longer, but enjoys the advantage of being an oil color requiring no later shellecking.

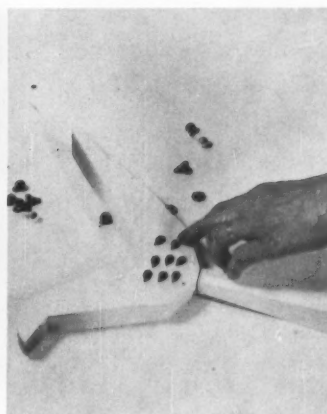
When the ground coat dries, add the various decorative details. Work sparingly; an over-decorated object is the sign of the eager amateur. Next comes the addition of unusual details. For example, one of our candlestick sets has "feathers" made by gluing down rows of tiny leaf-shaped, metallic glitter. Another has body details of glitter beads or metal powder, all sprinkled on carefully over a tracing of glue. (You paint the clear glue as you would any other medium, using an old camel hair brush.) Be certain the brush is expendable; glue is practically impossible to remove after it has dried. But as long as you keep using the glue brush, the work may continue smoothly. We suggest you buy a package of cheap brushes—there are Japanese imports which sell for as little as a dollar per twenty. If you don't want to bother with brushes, just apply the glue with a rounded stick, or a pencil wrapped with cotton or Kleenex tissue.

A package of tiny Christmas ornaments often comes in handy for decorating. Get the minute, multi-colored glass balls or beads for this purpose and affix them with glue, or a small nail. They make excellent eyes, ruffles and bands of color.

(continued on page 173)



Birds are decorated with a ground coat of tempera color or Dek-All, then surface details are added with more color, bits of metallic glitter, seals or glued-on beads.



Simple steps in preparing a bird form for a candlestick consist of: (1) sawing out the shape (2) sanding the surface smooth (3) drilling two holes in center of form to accommodate the candle and also to join the base piece to the bottom of the bird. All decorating is done before the two pieces are assembled.

PLACES AND THINGS IN WOOD

projects by KARL HILS

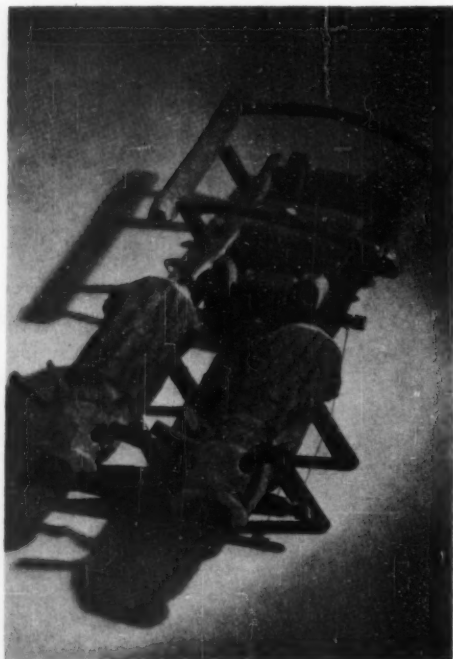
delightful things can be done with pieces of wood and a carving tool. It's really a matter of choosing the variety which best serves your purpose and then imposing upon it your will. From the raw basic can emerge anything from a toy boat that blithely sails across a tub-held sea to a highly individualized set of chess pieces.

On these pages are some unique creations which have emerged from sawn and decorated bits. The surface decoration is a matter of personal selection—intricate carving, staining or painting with temperas and oil base colors.

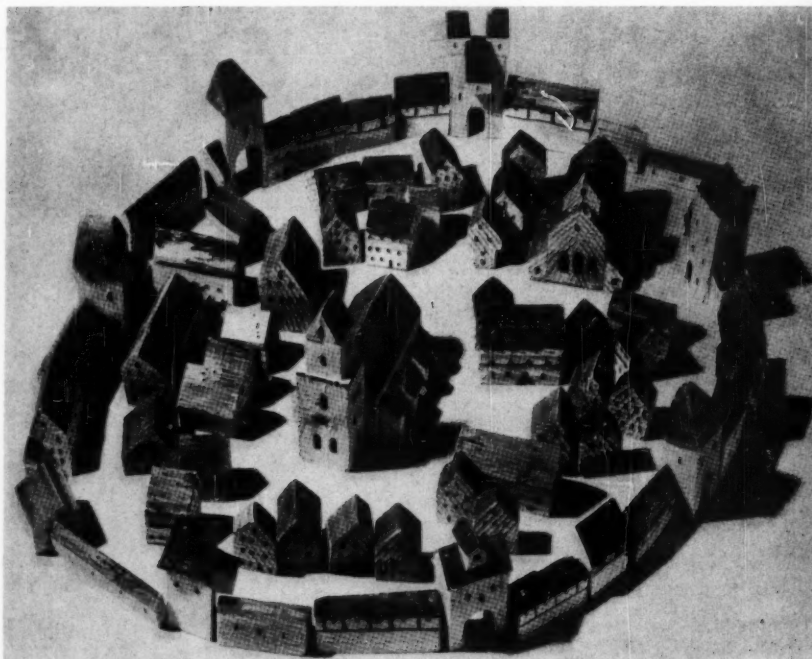
The basic tool is a pen knife. With this, a tree branch or twigs may be cut and carved. A saw is also employed to do the heavy duty work, and when smooth surfaces are required, a plane provides the obvious answer. Sandpaper will impart the finishing touch; a brisk rubbing with wax or shoe polish will add patina.

A few facts to keep in mind when tackling projects like those illustrated: a hatchet will split logs the way of the grain, and a saw will slice through the wood against its grain. Wood that stands in heat or

continued on page 174



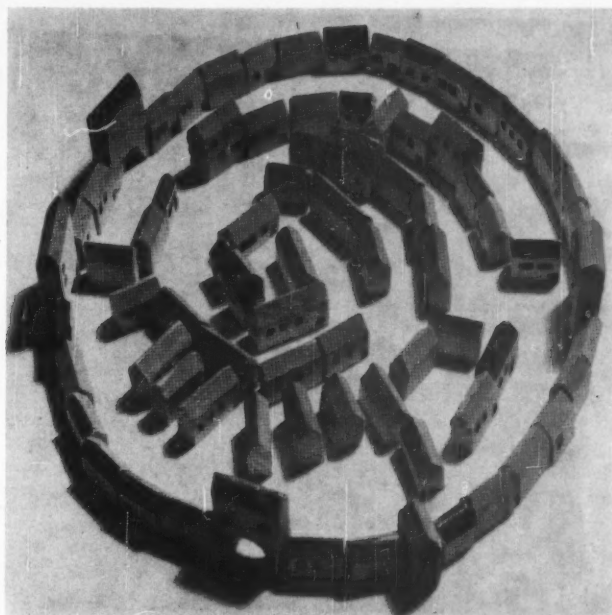
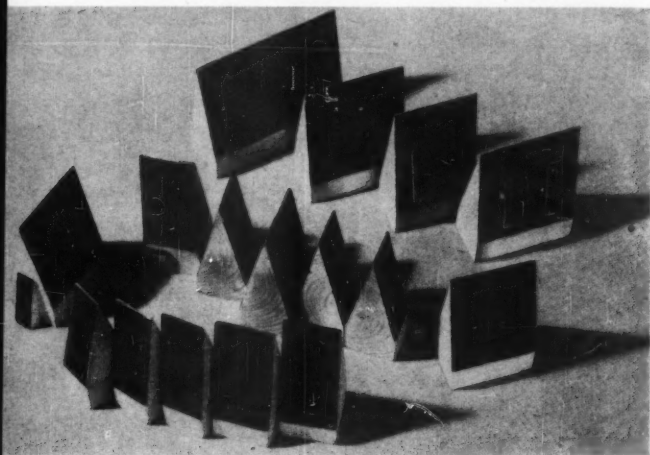
Team of oxen made of knot-wood. This toy can be taken apart and assembled repeatedly. Pegs which form limbs need not be glued; by conical shaping, they can be jammed into body.



Wonderful city is shaped with penknife, file, hacksaw and sandpaper. Natural coloring of wood makes excellent rooftop when bark is removed. Larger structures are constructed by gluing together two pieces of wood. Add details with tempera paints, but be sparing in use of colors.

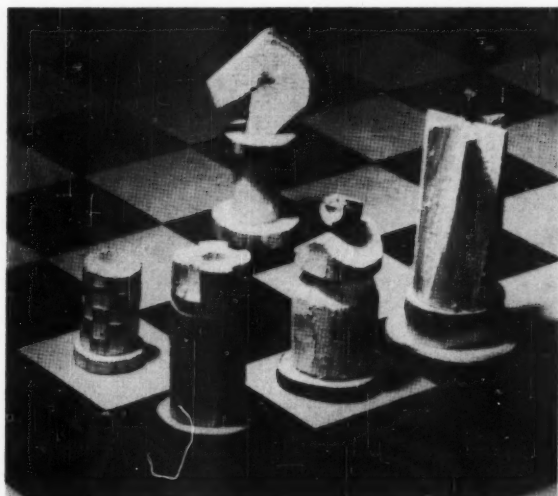
adapted from the newly released
"Crafts For All", by Karl Hills.
 (Charles T. Branford Co. Publ.)

Cantles or offcuts provide the high gables of these little houses. Use saw to slice down onto wood, making as many as thirty such buildings from a single, three foot long piece.



A toytown for youngsters of pre-kindergarten age. Always use non-toxic tempera colors for decorating children's toys. Apply lacquer if objects will be subjected to heavy abuse.

Chess pieces are carved from knotwood with a pocket knife. Differentiate between sets by stains or surface decoration. The shapes at right might also serve for a chess set, but were actually created as abstract forms for marionettes. They were shaped on lathe.



UNICEF'S Celebrity Art Raffle



Singer, Tony Bennett, picked up his crayon and rendered this whimsical doodle for the show.

Stars of stage and screen paint to bring vaccine and vitamins to children in underdeveloped countries

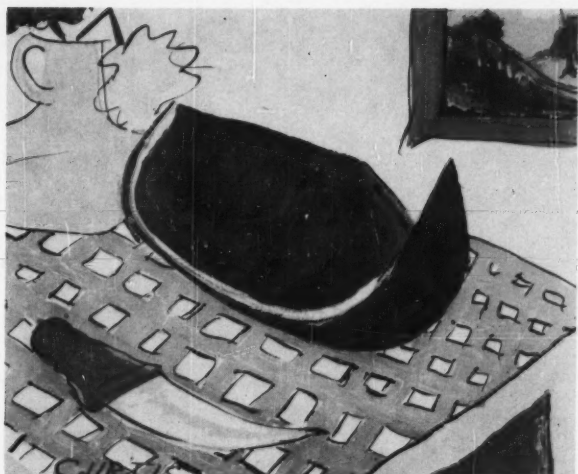


Far from the Michigan hunting lodge he recalled with pleasure, Charlton Heston painted this scene between takes of a "Ben Hur" chariot race in Rome.

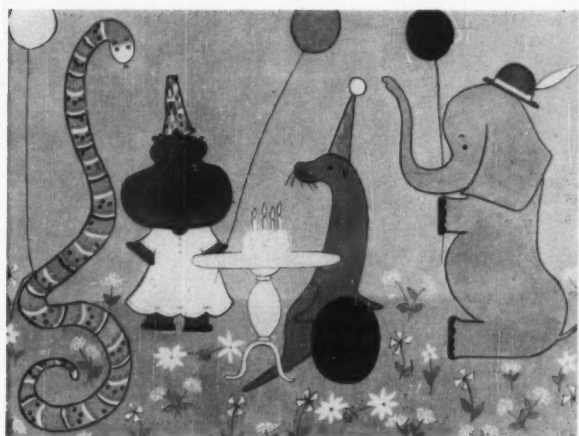
Skilled amateur, Gina Lollobrigida created this sensitive portrait.



There was a long brick wall in a corridor and, every day, hundreds of serious-minded people from every corner of the world would pass it. A blank wall is not very inspiring. So, one day, about ten years ago, a group of these same people decided to start a little art club. Its purpose: to fill the big blank wall. The ultimate aim: to raise money by exhibiting their own artwork and then to turn these funds into the coffers of UNICEF. UNICEF, the United Nations Children's Fund, has a simple goal of its own—to provide milk and medicines for the needs of youngsters in underdeveloped parts of the world. The Sunday artists who started hanging their pictures on the brick wall were all members of the UN—high ranking diplomats, secretaries, guards, interpreters. This was a work of love to them. And the idea caught on. Now, ten years later, the annual exhibition of art will include guest works by celebrities from TV, the stage and screen. It will be held April 5th to May 4th in the UN Building in midtown Manhattan. Their work will be raffled off to the public for 25c a ticket. Here are a few of the offerings.



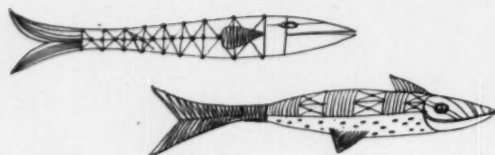
Still life paintings are a special enthusiasm of Tony Curtis, who, along with wife Janet Leigh, is among Hollywood's most prolific painters.



Barbara Bel Geddes comes by her love for art honestly; her father is famed designer, Norman Bel Geddes. Barbara prefers lighthearted, nursery tale themes.



Ranking high among skilled amateurs is TV's Gale Storm. Her dramatic oils have been highly praised by professionals. Another surprise is the skill exhibited by party-giver, Elsa Maxwell. Other contributors to the UNICEF art show include Pat Boone, Noel Coward, Jose Ferrer, Fanny Hurst, Burgess Meredith, Xavier Cugat—some forty in all, to date.



Aaron Bohrod

Sketchbook for a potter

© Conrad Brown



T

adapted from the new book

"Aaron Bohrod: A Pottery Sketchbook"

University of Wisconsin Press

The sketch has often been deemed an artist's revelation of what lies nearest his heart. Free from the rationalized embroidery he weaves to dress up his finished art product whether that be a painting, sculpture, or an object of one of the decorative arts, the sketch is the artist's naked plan; the soul of his aesthetic concept.

Ingres has been quoted as saying: "Drawing is the probity of art." And the unaffected honesty of the artist's sketch has sometimes led to a closer understanding of his purpose and his stature than the more complete but at times obscured statements which constitute the final work.

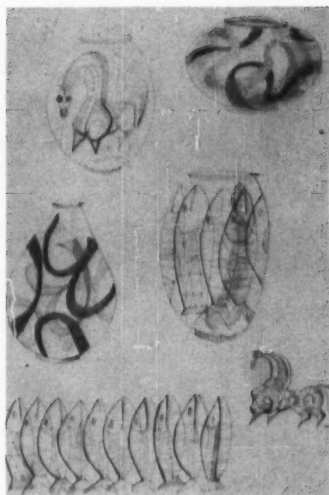
An artist's sketchbook is his storehouse of ideas. Into its pages he pours his dreams, his stray and idle notions, his useful and useless doodles, his plans for further explorations. The entire basic program in which his art is rooted may be found on these humble sheets of paper. An artist may use his sketchbook for the trial of alternate versions of a work he expects to bring to completion in another medium or for the pure joy of executing the drawing itself: the sketch for the sketch's sake.

In this article a sampling of art has been extracted from my sketchbooks which pertains peculiarly to my work in pottery. A special series of this kind of drawing came into being when my first works in this decorative art became enmeshed in coöperative effort with the ceramic artist F. Carlton Ball, now at the University of Southern California. In 1950, when Ball taught on the campus of the University of Wisconsin, a tentative collaboration began. This comprised Ball's throwing of pottery at the wheel and my attempt to extend his work decoratively. The collaboration has blos-

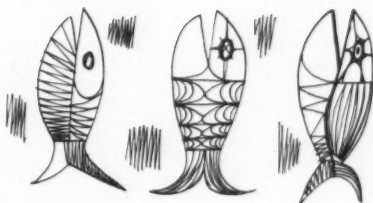
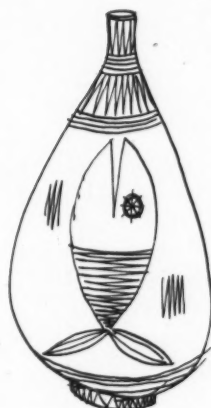
© Conrad Brown



Bohrod uses a pen, brush and scratching point to design and execute the variety of motifs shown here. His sketchbook overflows with hundreds of scrawls on every imaginable subject and from these he will select those which seem most applicable to the pottery form he and F. Carlton Ball create as a team. Ball makes the form and Bohrod decorates its surface. Together they have signed more than five hundred pieces to date.



© Conrad Brown



somed over the years to a continuing though intermittent exchange of ideas and mutual creation. The intermittent nature of our work has been necessitated by the existing distance between our several campuses of operation. Of course the actual production of pottery can only go forward when we are together in one workshop. But the collaboration—irregular as it is—continues, and the sketchbook pages mount up with more ideas than can possibly be executed. To date, perhaps five hundred individual pieces of pottery have been inscribed with both our signatures and it is hoped that many more will eventually come into existence.

The sketchbook is the life blood of the pottery collaboration. From its pages Ball makes selections of ideas or of particular shapes so that these forms may be furnished for completion. Or on forms of his own devising I will translate ideas just hinted at or firmly established in my books to fit the needs of the particular pot under consideration. There is usually no intermediate drawing necessary.

I have always believed that the most



The Bohrod touch is light, airy and often whimsical, as in the trio of vases shown above. The tattooed torso above is described by the artist as "The Illustrated Woman". It is of pinkish clay with dark blue slip. Bohrod's often present roosters and some gay portraits are accents in white glaze with tin. The lower vases are other results of his happy collaboration with skilled potter, F. Carlton Ball.

interesting decorated pot is one which when turned in the hands will show in its decorative aspects mutual relation of all its parts and with the form as a whole. Inventive variety held within the framework of the general scheme makes rewarding the views of the pot's entire surface. So, as may be seen on some of these pieces, I prepare myself with more than enough variations of the basic thought that selection may be made for final use of the best and most fitting material. No matter how much preparation has been made, when confronted with the actual piece of pottery to be worked on, changes must take place to comply with the demands of the form. But the dry run of the drawing itself makes these adjustments a simple matter.

Design based on natural form is recurrent theme on these pages. With the easily retained basic forms of horse, fish, and bird, great and unexpected departures can be made from these symbols while still communicating the recogniza-

continued on page 167

The other side of Bohrod is evidenced in this "Lincoln Portrait", painted in 1954. Bohrod is perhaps most familiarly known for his many Time Magazine coverpieces, all executed in this same eye-arresting technique and ranging in theme all the way from the Dead Sea Scrolls to a portrait of Frank Sinatra. He describes his still life technique as the rendering of "pictures within pictures."





Textile Decorating is Fun For All

ALL the attractive garments worn by our modeling quintette are hand-decorated with textile colors. Even a youngster can become a fashion expert by using one of the several available techniques to which textile colors lend themselves. Take Pam's smock for example (far left.) A simple circle motif that overlaps in pink and scarlet whorls. This kind of decorating may be done freehand on lightweight fabrics. The cloth is prepared by washing, drying and pressing the plain material. Then the brush is dipped directly into the textile color which has been equally diluted with Extendor so that it will brush on smoothly. Oil painting brushes are recommended for working on fabrics. If camel's hair watercolor brushes are used, the mixture must be further thinned. Once the motif has dried, the garment is heat set with an iron and is ready to wear.

All of our decorating was done with Prang Textile Colors, which we have found to be colorfast and take a good degree of washing without any tendency to fade. That manufacturer's Extendor and Thinner are also employed when needed.

continued on page 174



Herb Topy and Gerry Turner

Mr. Music himself is captured in this study of Louis Armstrong, made by Bert Stern for Polaroid Land Camera Company. Helmut Krone, Art Dir.



Masterful Photographic Portraits

Among the hundreds of examples of illustrative art and layout design included in the current *38th Art Directors Annual* will be found the superb photographs reproduced on the following four pages. They exemplify the creative possibilities afforded by painting with light—photography. We have selected an array of portraits which, in their applied purpose, illustrate editorial features, record album covers and advertisements. They range in theme from symbolic portraits to still lifes of inanimate objects, but each is true to its meaning—the summation of a moment in time which captures the spirit of its subject rather than its literal subjectivity. In skilled hands, the camera becomes a means of artistic expression which carries a spark of truth not always afforded by freehand painting. Editorial and advertising art is based on believability; the viewer can say to himself, “*That is how I remember it*”, or: “*I’m there.*” All the artistic photographs shown are rich in mood and the electric quality that is the hallmark of uniqueness. Each is a springboard to excite the painter with its fresh approach to composition and masterful play of light and shadow. ▲

Illustrations from: “*38th Art Directors Annual*”
Farrar, Straus & Cudahy, Publishers

It could well be a Renaissance oil, rich in mood, detail and inferred story. It has all the delicacy of a dream of childhood well remembered. Advertising art at its finest, in this product portrait by Jerry Plucer for Wamsutta Mills. Robert Blend is art director.



Left:
The essence of beauty, for an editorial feature. Bert Stern is the photographer; Esquire Magazine the medium; Henry Wolf, the art director.



The essence of motherhood in a window lighted portrait by Elliot Erwitt for the Charles Pfizer & Co. advertisement. Art Director is Fred Simper, Jr.

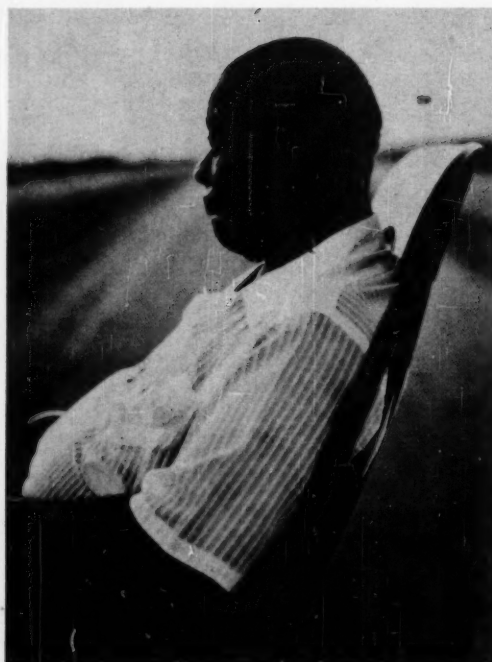


Left:
The soft delicacy of childhood makes
a fine counterpoint for emphasizing the worth
of Johnson & Johnson Baby Products.
Irving Penn is the photographer; William
Kammer the art director.

Below:
The magic aloneness of lovers, symbolized by
photographer Art Kane for a Columbia
Records album cover. S. Neil Fujita is the
art director.



Still life portrait of a freight spur
to symbolize the songs of the
road for an RCA Victor record album.
Art Kane, photographer; Acy R. Lehman is
art director.



What is this mood? Contemplation,
relaxation, the ease of the
Golden Years of life? They are all
in evidence in this Esquire illustration by
Art Kane. Robert Benton, art director.



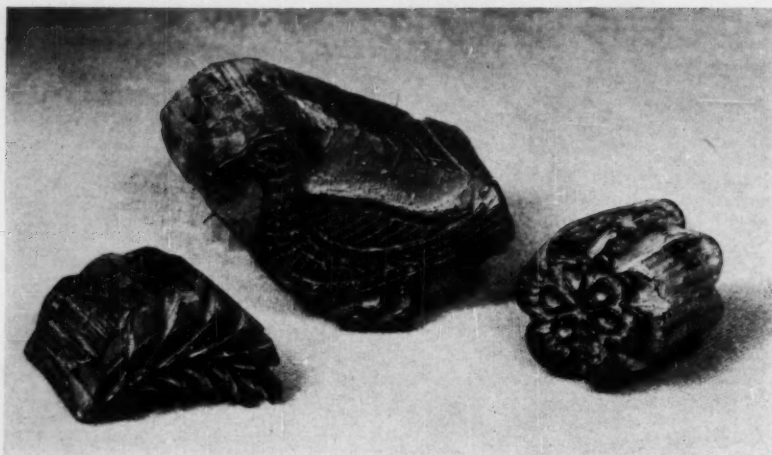
This is a portrait of Manhattan's garment district in the dawn hour, when a big city slumbers, but commerce has already begun its tireless enterprise. Photographed by Robert Frank for Dee Sportswear, Inc. under art direction of Hal Davis.

High spirits and light-hearted freedom of youth are summed up in this soft camera portrait for Holiday Magazine, made by Fred Lyon. Art directors are Frank Zachary and Gertrude Gordon.





French wood block, late 18th century. Features "picotage" ground, a way of making dotted background for pattern by driving brass points into block in rows.



Early colonial wood blocks of the 17th 18th centuries, used for first original designs in American textile printing.

The story behind TEXTILE DESIGN

historic collection at Newark Museum shows outstanding developments in U.S. and Europe

Creating designs on woven goods has been a pleasure known to man since very early times and he has devised various ways in which to express his creativity. Patterns may be applied to cloth with coloring matter, they may be woven on a loom, or stitched with a needle, and in China, designs were painted on cloth as early as 1000 B.C. Pigments may be applied by painting with a brush, by some form of printing, or by the resist process; the colors used may be "surface" pigments which wash out or fade quickly, or they may be "fixed" by means of a mordant.

Whether the art of painting and printing on textiles was received from Egypt or came to Europe from India and Persia via the Levant seems undetermined. "Garments are painted in Egypt in a wonderful manner," wrote Pliny in A.D. 70, and the account he gave of the process of mordant dyeing as followed by the Egyptians would describe equally well Hindu painted work of the 17th century or

English printed fabrics of the 19th century. In Rhenish monasteries, where all the known arts were encouraged and practiced during the Middle Ages, designs were block printed on linen and silk with surface pigments. These block-printed fabrics were used for decorative purposes and, to some extent, for wearing apparel. Printed in black, colors, gold or silver, the stuffs were intended as less expensive substitutes for costly fabrics of woven silk, the designs reproducing as nearly as was then possible those of the rich damasks and brocades coming from Byzantium and Sicily.

In the 13th century, Marco Polo mentioned that the Coromandel Coast of India was famous for its colored chints—patterned material as yet unknown to Europe. The word *chint* is Hindu, meaning colored or variegated. In books we find several variants of the word—chitte, chint, chintse, chintz, the last term being universally adopted by the 18th century. Chint or chintz was also known as calico, the word being derived from Calicut in India whence came the first supplies of chintz. The beauty of old India "painted calicoes" lies, primarily, in their rich colors. The designs were always painted, not printed, and only on cotton fabric.

It was the Portuguese navigator, Vasco da Gama, who first opened up direct intercourse between Europe and India. When in 1498 he sailed his little ship around the Cape of Good Hope and arrived, after a perilous voyage, at the Bay of Calicut, a magic door was opened which was eventually to release new arts and skills into Europe. Thanks to da Gama, Portugal captured most of the trade that had been handled previously by Venetian and Genoese

by MARGARET E. WHITE

courtesy Newark Museum and Newark Museum Collection

traders via the Persian Gulf, and she held the monopoly until the early 17th century when the English and Dutch East India Companies were organized. In 1631, England granted permission to the East India Company to import "painted calicoes" and from then on the sale of India chintzes increased steadily. For many years the London Company imported about 30,000 pieces of calico annually. The high-water mark of the calico trade was reached in 1683, when the Company ordered 200,000 pieces of India chintz, the "pieces" being rolls of calico ordinarily 10 yards long and half an ell in width. Undoubtedly some of this material was painted with Occidental designs; by 1662, if not earlier, patterns were being sent out from Europe to be produced in India.

From the second half of the 17th century, decorated chintzes, with their rich, fresh colors, were the rage in Europe. Not only were they in demand among women of fashion for dress materials but also the light, colorful designs made these fabrics highly desirable for use in bedrooms, small sitting rooms, or the "study" referred to by Samuel Pepys in his diary on September 5, 1663: "Creed, my wife, and I to Cornhill, and after many tryalls bought my wife a chintz; that is, a painted India calico, for to line her new study, which is very pretty."

Almost 200 years later, *The Journal of Design and Manufactures*, in praising the excellence of English chintzes, summed up the inherent character of the fabric: "Chintz, originally of Indian manufacture, the product of a warm climate, seems naturally adapted by the slightness of the fabric for a light and elegant, rather than a rich and full treatment of colour, which, although it may incline to warmth in scale, must never give the impression of heaviness; essentially summer goods, coolness is their essence. In this, chintzes are quite distinct from woven woollen or silk goods, wherein real warmth seems the end for which they are produced, and richness with fulness of colour, arises naturally from the quality of the raw material and the conditions of the manufacture."

Cotton cloth was unknown in Europe until its importation from India where it had been hand loomed from time immemorial. Imported cottons rapidly replaced the French and Dutch linens sold in the English market, but early attempts to imitate the painted designs of India were complicated by the fact that Europeans did not know the tech-

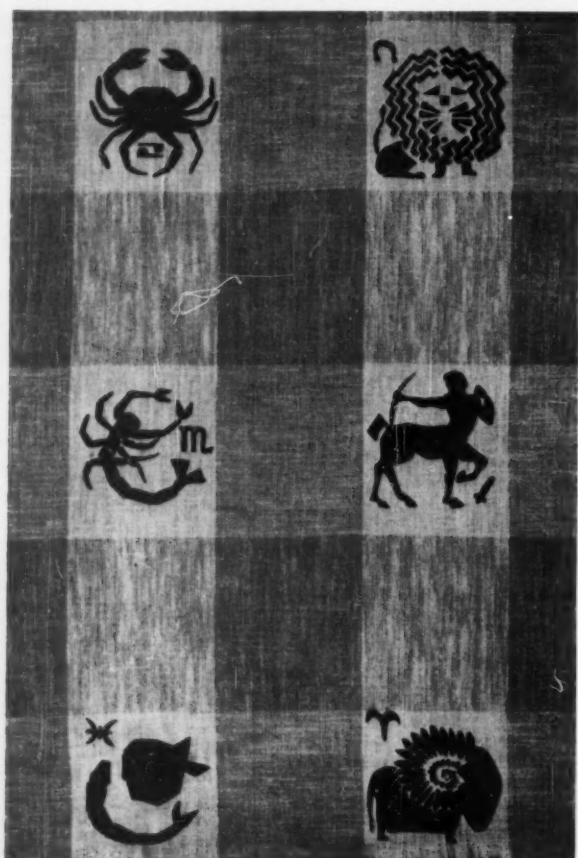
Loosely woven linen, block printed in dark red on a tan ground. Created in Portugal during 17th century.



Textiles can tell history too. This one commemorates the first flight of a French balloon which ascended from Paris on August 27, 1783 and rose more than a half-mile with its inventor, J.A.C. Charles. The linen was block printed the following year.



1830 roller print was made in America. Colors are brown, green, rose; rose and green may have come from madder, the green by superimposing indigo over brown.



nique of mordant dyeing on cotton. Somewhere in Europe this secret was at last discovered, but the exact place and date are unrecorded. To paint designs as the Oriental did was far too slow a method for the European merchant who sought to meet the demand for figured chintz, and by the end of the 17th century, England and Holland were producing stuffs block-printed with fast colors in the "Indian manner."

Fine India chintz first appeared in France at the Fair of Saint-Germain about 1658. Some French artisans tried to copy these imported fabrics, but the protests of local manufacturers resulted in the Edict of 1686 which ordered the destruction of all printing blocks and printed cottons. This Edict—following closely on the revocation of the Edict of Nantes—forced hundreds of trained workers to emigrate, thus causing the secrets of the printing process to be carried into foreign countries. Refugee craftsmen established themselves in Germany, Holland and Switzerland, where prosperous industries developed and printed fabrics became quite common. As a result, France removed all restrictions on the printing trade in November of 1759.

In England, a printing works was established in 1690 by a French refugee named Cabannes at what is now Richmond, near London. This was only one of several small works founded in or near London at the close of the 17th century, and there textile printing would have been done either with wood blocks or by the resist method. Quite understandably English weavers of wool- and silk goods objected to this interference with their manufactures. Due to pressure from them, an act was passed forbidding the use or wearing of Oriental silks and India calicoes. This was followed in 1721 by a bill that forbade the printing of cotton cloth in England. Even as late as 1768, two English ladies were fined for wearing chintz gowns. Six years later, however, the ban was lifted and numerous print works sprang up, especially in northern England where land and fuel were cheap.

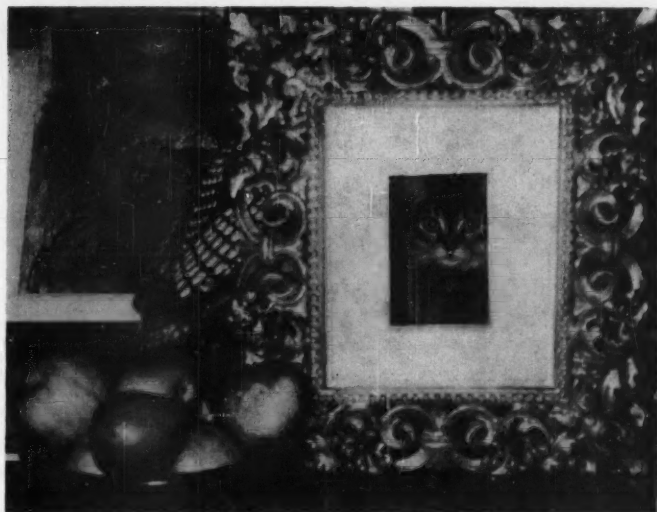
The Wood Block Printing Technique:

Until the copperplate was invented about 1750, fabrics were printed only by wood blocks or by the resist process. Block cutting was an art early developed in the monasteries for book printing and, with the increased use of book illustrations during the 15th and 16th centuries, the techniques of block cutting and printing were refined. This knowledge of wood-block printing was later applied by textile workers who sought to copy the painted fabrics of India.

The block was a piece of wood cut lengthwise of the grain on which a design was carved so that it stood out in relief. An entire pattern might be printed from a single

continued on page 172

Contemporary print by Dan Cooper was done in 1948. Printed dark brown on a ground of white and natural colored linen threads.



Courtesy Edward and Thelma Winter

Some tips on FRAMING

by HELEN A. THRUSH

A number of annoying problems often arise to plague the artist who is intent on framing his watercolors, prints and drawings.

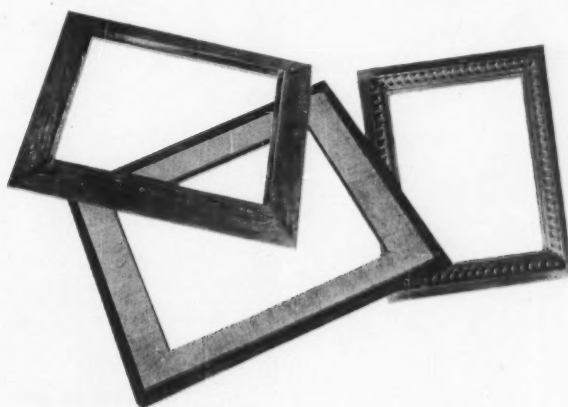
The fragility and weight of glass makes it undesirable for framing especially if the work is to be sent to exhibitions. *Suggestion:* Plexiglas eliminates the fragility and weight of glass. Care must be taken in handling to prevent scratches. An instruction sheet on the care of Plexiglas usually accompanies your order. For picture framing I recommend clear Plexiglas "G" thickness .060". When glass or Plexiglas is not desirable, one of the new plastic sprays can be helpful in protecting your work and mat from moisture, smudges, and handling.

The use of composition boards as a temporary backing for exhibiting unframed work is generally unsatisfactory because of warping. But, backing is virtually mandatory for exhibiting. *Suggestion:* Use regular canvas stretcher strips which come in all lengths from eight to fifty inches. These are light in weight and can be taken apart and reassembled with other lengths.

The use of conventional frame mouldings is often too confining and unsuitable for modern work. Is there a solu-

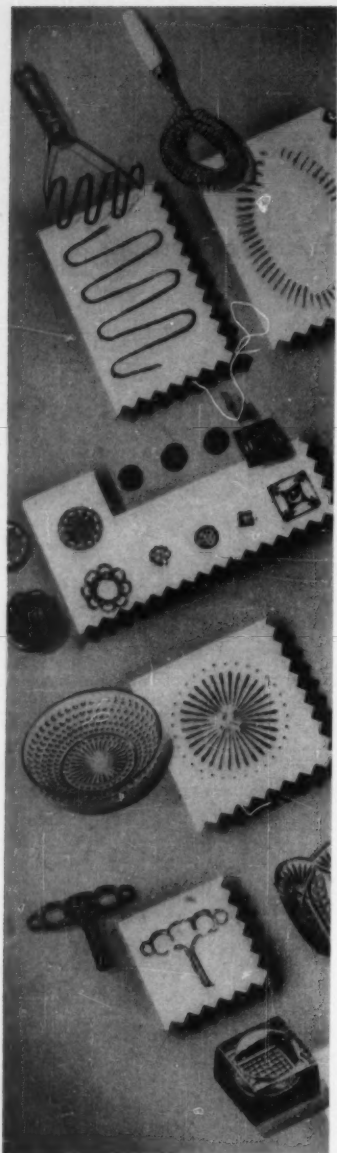
tion short of constructing a completely unique frame for each contemporary painting? *Suggestion:* No frame moulding is necessary. For permanent framing fill in any holes and unevenness on outer edge of the stretcher strips with spackling paste. Paint edge with a coat of flat white or any color desired. (I suggest a warm gray made by adding a little black and burnt umber oil color to the flat white.) Since the stretcher strip is not absolutely flat, but rather, has a slightly beveled outer edge, put four dabs of *Tak* near the four corners to make a firmer contact for the matboard, if you desire. Place on stretcher strips a sheet of matboard or chipboard, then your work, then your framing mat if one is desired, then a sheet of glass or Plexiglas. Fasten near the corners with four turnbuttons. With pliers, turnbuttons can be bent to a right angle and then with small screws fastened to the stretcher strips. I recommend #15 turnbuttons which come in brass or nickel finish. If desired, the backing mat may be sprayed with a plastic coating for additional protection. Any kind of frame moulding may be added at any time.

You can frame your watercolors, prints and drawings easily, quickly and economically and the only tools needed are a pair of pliers and a small screw driver. ▲



Original approach to FABRIC PRINTING

projects by DOROTHY COMINS



Everything from an egg beater and cut glass inkwell to an old key was employed in creating these unusual stamp printing motifs.

Array of cut glass perfume bottles and powder jars provide interesting motif for table runners or guest towels. They are printed in varying colors, all in soft, pastel hues of blue, pink, green. Colors are made fast after dry by ironing on wrong side.

Anything with a texture can be used to block-print fabrics. Don't overlook all the bricabrac you've stuffed into kitchen drawers, your desk and corners of the attic.

A few examples: glass inkwells, the tops and sides of cut glass perfume bottles, checkers, cookie tins, keys, buttons—even an old safety razor! How about the bottom of a glass ash tray? If it's non-porous, it will do the job nicely.

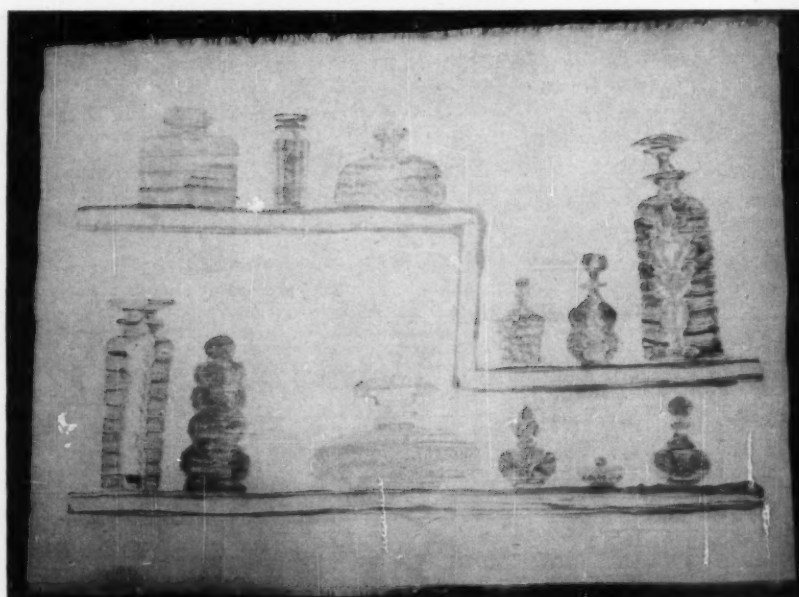
A few common-sense suggestions: the face of the printing tool should be flat enough so that all portions, when inked, will touch the surface of the fabric. (It needn't be flat as a pancake, for you'll work over several thicknesses of newspaper or similar soft padding, and this will give way sufficiently to compensate for small curved edges.)

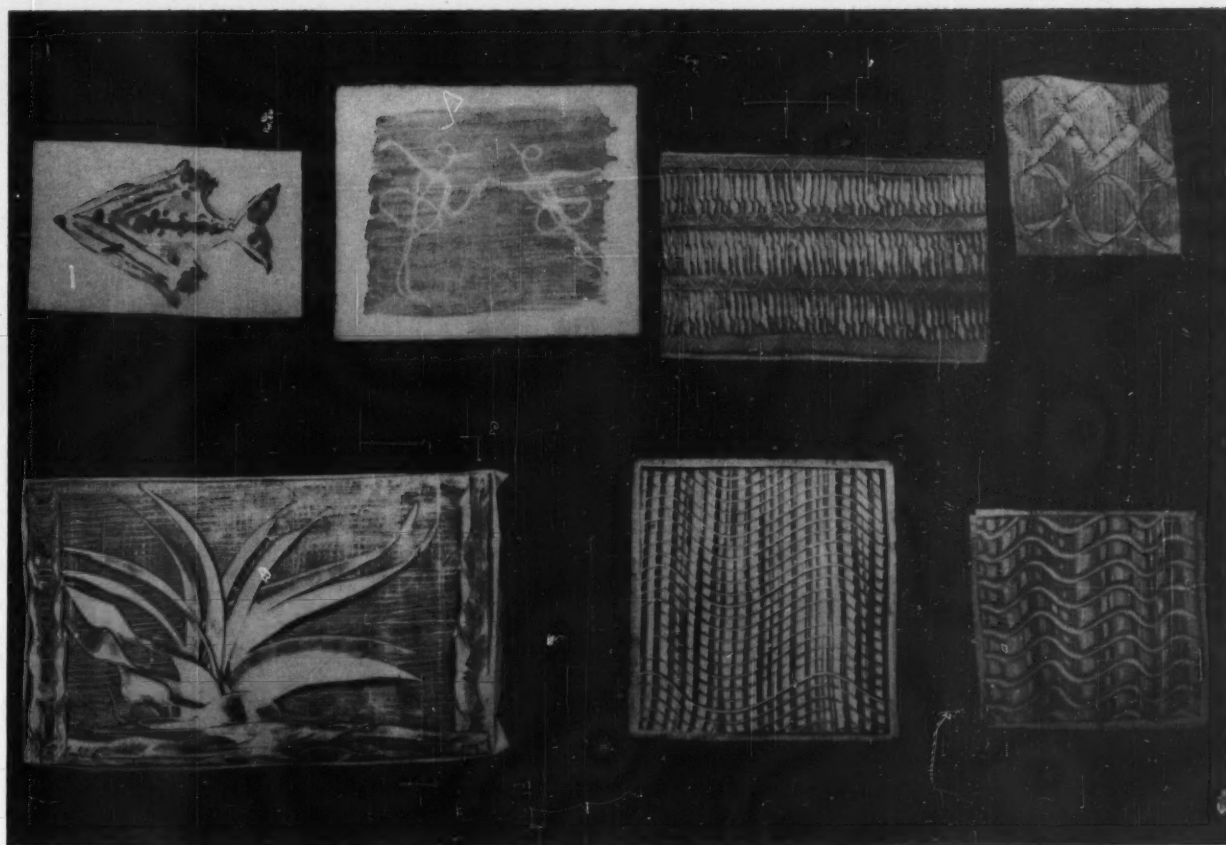
Non porosity is required so that the object will retain paint on its surface during printing and will also wipe clean afterwards.

It is the padding which, due to its yielding nature, allows the motif to sink down like a stamp. By following the simple, basic procedure which is indicated, you can decorate your own drapes, ties, aprons, guest towels, table linens, blouses, doilies, place mats.

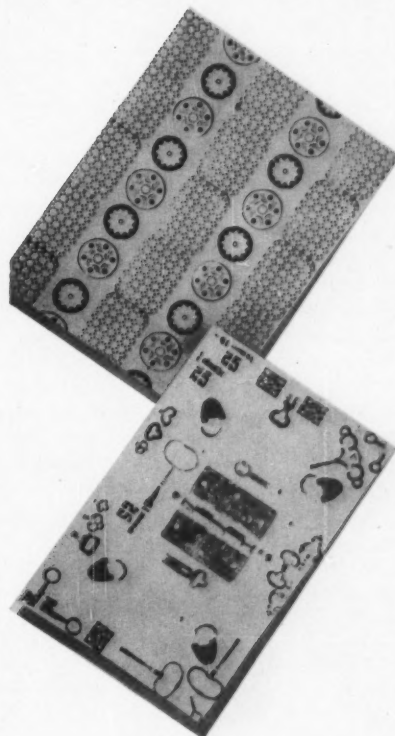
You'll think of lots of other uses for the decorated materials. And the beauty of this technique is that just about anyone can become creative regardless of age or previous art training. This kind of freehand block printing will make an excellent classroom art experience at all levels.

continued on page 166





Variations in a simple technique are evident in these examples by Dorothy Comins. Using freehand brushwork, strings laid down to create stylized pictures, a comb's teeth to make ripples and waves, even stamping down cookie cutter edges, the unusual motifs here illustrated are the result. Any textured object with a nonporous surface will produce designs when inked and stamped down on the fabric. The wet blockprint ink can then be further decorated by passing objects across it. Motifs shown below are images of hardware items—hasps, padlocks, antique keys. Top portion was created with inked bottoms of cut glass ash tray and drinking tumblers.



The motifs stamp printed below were created with several tools and materials. Included were the bottom of a cut glass inkwell, snail-shaped whirls made by stapling bits of rope onto a wood block and then stamping them down, heart shapes cut into a linoleum block and freehand details added with Prang Textile Colors.

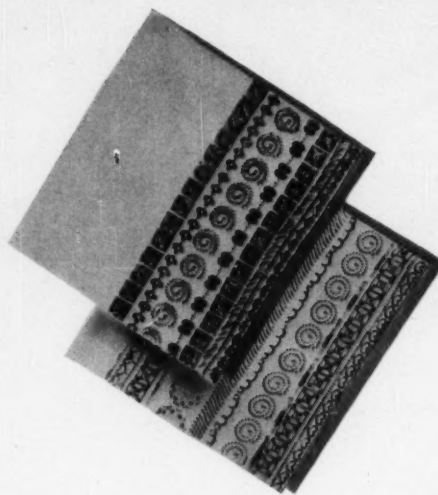
Open your medicine cabinet and peek in. See any bottles with serrated or textured surfaces? How about the dressing table? Glass perfume flasks, old fashioned cut glass inkwells, jars or drinking tumblers—they'll all print nicely when rolled or stamped with printing inks of various colors. Look in the kitchen for tools with distinctive outlines that have relatively flat faces—a potato masher, for example; cookie cutters, forks, old keys, buttons—the possibilities are endless. The same technique will serve for all printing motifs: (1) roll printing ink across a sheet of glass or heavy cardboard, using a rubber brayer. (2) When the ink is tacky, roll the brayer across the printable side of the object, then lightly place it, inked side down, atop a tightly stretched piece of fabric. (i.e., your blouse, handkerchief, table linen, etc.) (3) Apply pressure to stamp down the design. This may be done with a mallet, the flat of your hand or even by standing on the object and firmly pressing down with all your weight.

You can, of course, use carved linoleum blocks or wood-blocks for fabric decorating; these will supplement your direct-object technique. You can also add hand details with textile colors, applied with a bristle brush, stipple brush or your choice of appropriate tools. And the teeth on a comb can be pressed flatwise or pulled teeth-up across the still-wet paint.

Once the decorating is completed, allow the material to dry for forty-eight hours at normal room temperature. The colors are then set by dipping a cloth in vinegar, wringing it out and then placing it over the fabric. When it is neatly positioned, iron the "sandwich" of fabrics with a hot iron whose temperature is appropriate for the material.

Several colors may be applied, but use a clean roller for each, and make test patterns on scraps of white cotton cloth before tackling the final material. The block printing ink is thick in the tube. It may be thinned with turpentine or commercial thinners and extendors. Prang Textile colors were used for decorating the materials shown on these pages, along with the extendor supplied in the kit.

Another approach to block printing is by use of sheets of heavy transparent acetate—the kind usually employed by commercial artists in making color overlays for the use of engravers. This is a freehand procedure and repeats are not practical. But the method allows free artistic expression and the making of originals every time. You simply paint directly on the sheet of plastic with printing ink—you can finger paint, use a brush or just stamp down the motif as earlier described. You may work with several colors at once, applying them atop each other if desired, to create an integrated motif. Then, you turn the inked sheet over, press it firmly down against your fabric and transfer the design by



this direct method. A distinct advantage of this procedure is that you can see the actual motif in full color before you print. The undecorated fabric beneath provides contrast for easy viewing and any alterations are easily made before you reverse the plastic "printing plate" and transfer the design.

The steps in plastic sheet printing are as follows:

- (1) To a good amount of Prang Extendor add desired quantity of color from kit. Mix these together, with sufficient thinner to make a creamy consistency. (Mixing is best done in a wide mouthed food jar—mayonnaise, fruit, etc.)
- (2) Dip in your brush or fingers and paint onto the plastic sheet. If you do freehand motifs, stop when the design is achieved. If you are to add textured designs, immediately run your comb teeth, scratch your sharp tools or press down your objects when applicable onto the plastic. Then transfer the design onto the fabric. It may prove more logical to apply certain motifs after the plastic printing is completed; rounded edges and curved surfaces, for example, cannot be pressed into the plastic with any degree of control. They are better applied onto the fabric directly.
- (3) the transfer is achieved by rubbing the back of the plastic sheet evenly with your fingers with a wad of cloth. Continue this for several seconds, until the weave of the cloth shows through the paint.
- (4) Remove the plastic sheet, allow fabric to dry, then iron on wrong side, after placing vinegar-damp cloth between it and iron.

Always clean up your tools after the working session is ended. Moist colors and inks come away easily with turpentine and a rag. Then wash the objects again in warm, soapy water.

Borders are applied where desired by making repeat motifs of small objects or painting directly onto the fabric with a brush and textile colors. The results will be as professional as your artistic control and imagination dictate. Textile decorating is no mere mechanical process; prior planning is paramount. ▲



SKETCHBOOK FOR A POTTER:

continued from page 152

ble image. For instance, with the simple fish it seems impossible to exhaust the invention this basic natural form offers. In this connection a knowledge of the construction and anatomy of the animals and of the human figures sometimes used is of importance in giving a ring of authority to even the most radical of departures from actual appearance. Of infinite possibility and variety too may be the secondary decorative elements related in feeling to the main motif and utilized for bridging gaps between the principal elements.

The fantasies, abstract devices, and diverting variations on the promptings of nature serve more suitably the creation of a decorative art object than a painting, which, I believe, requires another way of communication. The outpouring of these ideas breeds infinitely more ideas and fantasies and variations. There is no better way to induce the flow of this kind of invention than by recording these thoughts in sketch form. For myself, involved at the moment with a very demanding, incisive way of still-life painting, the lightheartedness of this kind of relaxed conceit offers an outlet to many more than one impulse which is usually brewing inside the artist. Whether or not a sketch ever develops into a finished piece of pottery is not tremendously important. The pen line I usually use in my direct sketchbook work serves as a freeflowing complement to the slowly nurtured paintings I produce. The invented material I employ is also a far cry from the concrete things of the world I use as symbols in my painting. But that makes all the more satisfying the seriously playful expression of the hundreds of whimsical notions that flow from the pen. ▲

AARON BOHRD



PLACES AND THINGS IN WOOD:

continued from page 146

sunlight for protracted periods will dry out and crack. It may be made to swell and tighten again by immersing it in water. The side of a plank that has been closest to the inner pith of the tree becomes concave when it dries; outer (i.e., closest to the bark) areas warp the most. Planks sawn from the heart or pith are preferable for shaping because they warp the least and shrink the least as they dry. All

this is important to keep in mind when you plan to join planks to other objects, to minimize warping. With these basic tips in mind, let's turn our attention to the making of toys and game pieces from wood.

City of Wood

Creating a city has always been one of the delights of childhood. Sometimes we build them of sand on the beach, sometimes of cardboard and paint. This time we'll fashion it from scraps of lumber. It can consist of houses, sidewalks, a city hall, school, church, theater and shops.

Take a three foot long plank. By sawing it in alternating diagonal slices, it is possible to quickly make as many as thirty little gabled houses. The offset or cantle is the portion of wood planking which creates these simple building shapes. They can be used as is, or decorated with colors and drawn details. Make the shaping of these buildings a class project; several youngsters saw the shapes, another table spends its time decorating with color, applied with a large brush for flat areas and a smaller one for delineating windows and doors. Still another part of the class may take a turn at sanding away rough edges or varnishing the pieces.

The gabled pieces are houses, true enough, if quite simplified. When greater detail is desired, and a three dimensional quality is to be imparted, then the gabled pieces are just the ends. Longer straight sawn planks become the sides of the house and thinner pieces the sloping roofs. The pieces are completed, decorated and finally all assembled with glue or nails. A last touching up with wood putty, sandpaper and a dab of color will hide nail holes. Constructing the city is really only the start of the project. Once the various buildings are created, they must be laid out on a tabletop, the streets painted in, some landscaping provided (with model kit materials or twigs and various props, toy automobiles, etc.) and then—why not add a few realistic touches of our present-day society or that which is contemporary to the period of architecture envisioned. Is it a magic city from a fairy tale? Then add a moat, the crenulated towers and ox carts of a long ago yesterday? Is it a thriving, modern city? Then add a movie marquee, billboards, and newsstand! There can be hours of pleasure in planning your wooden town.

Chess Pieces

For beginner projects, a pocket knife is the important tool. Each of the chessmen should be roughed out on drawing paper and planned for its ultimate three-dimensional appearance. The traditional forms may be attempted, or you may prefer to stylized your pieces with new ideas or even abstract forms. They may be left in their rough hewn appearance or neatly sanded, polished and stained. Advanced craftsmen may shape them on woodturning tools. Bear in mind that chess pieces will receive a great deal of handling; the carving should not be too delicate or intricate. Any surface decorating should be perspiration proof. It is best to use a hardwood. An appreciated extra touch would be to glue felt on the bottoms of the pieces. This isn't vital, but provides a tactily pleasing feel to the pieces.

Oxen and Cart

Small toy animals may be shaped from whittled saplings measuring perhaps two inches in diameter. The bark is retained along the bodies of the oxen and the faces chipped away from one end of the branch. Small holes are augered at the base—one to hold each leg of the ox—or

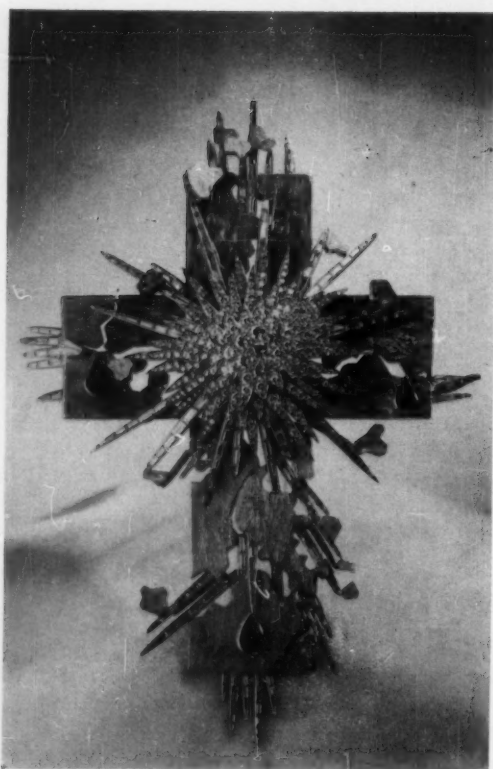
continued on page 174



"Explosion"

Precious lapis lazuli, diamonds and rubies are mounted on a block of fluorite in what the artist describes as a "painting in jewels, to symbolize life and radiance, as opposed to decay."

Jewels by Dali



"The Light of Christ"

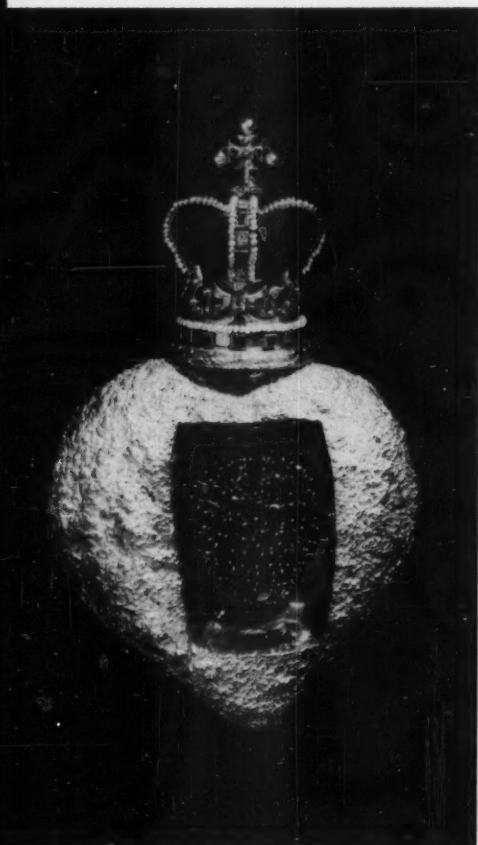
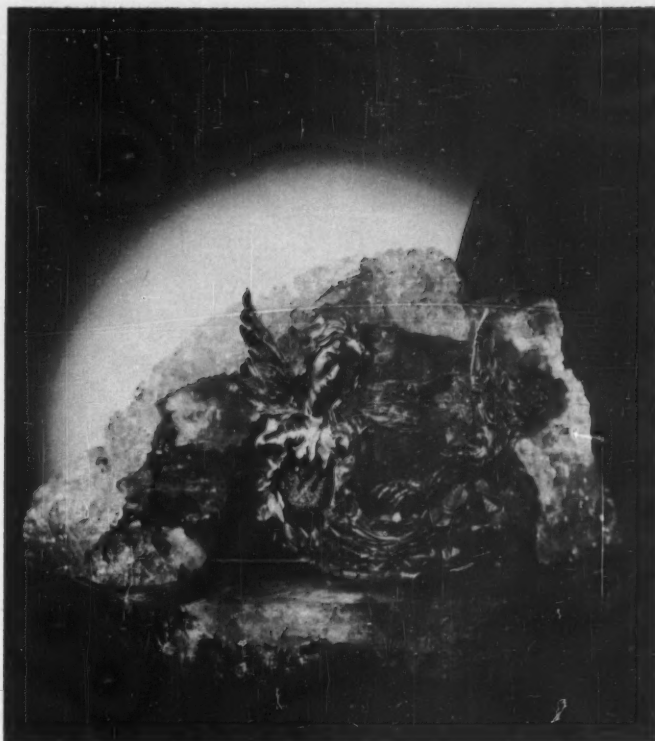
A shattered golden crucifix, etched to resemble wood, was designed by Dali to signify his religious conviction that "nothing can withstand the power of Christ." Blazing diamonds represent the light of the Messiah, and large rubies are the blood shed on the cross.

These exquisite jewelry designs, from a collection valued at more than a half-million dollars, are the creations of a mustachioed gentleman who, in the interests of publicity, once leaped through the plate glass window of a fashionable Fifth Avenue store. They are the designs of Salvador Dali, one of our century's most skilled draftsmen and, in the opinion of many qualified art experts, a contemporary master artist. The collection is an acquisition of the Owen Cheatham Foundation. Dali delights in breaking the rules of conservative behavior, but despite his oftentimes bizarre treatment of subject matter, his painting style is Renaissance in approach and treatment. He is perhaps best known for his surrealist renderings of melting watches and stark, romantic landscapes. Serious painters admire his incredible control, particularly evident in near-miniatures which seem monumental in size when reproduced on the printed page.

continued on page 174

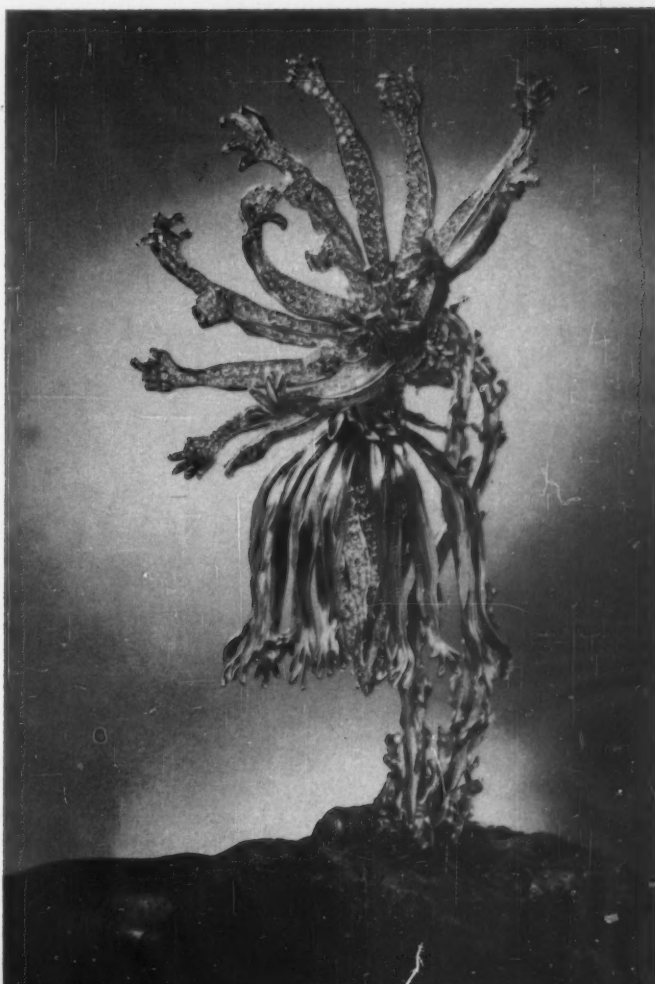
"Swan Lake"

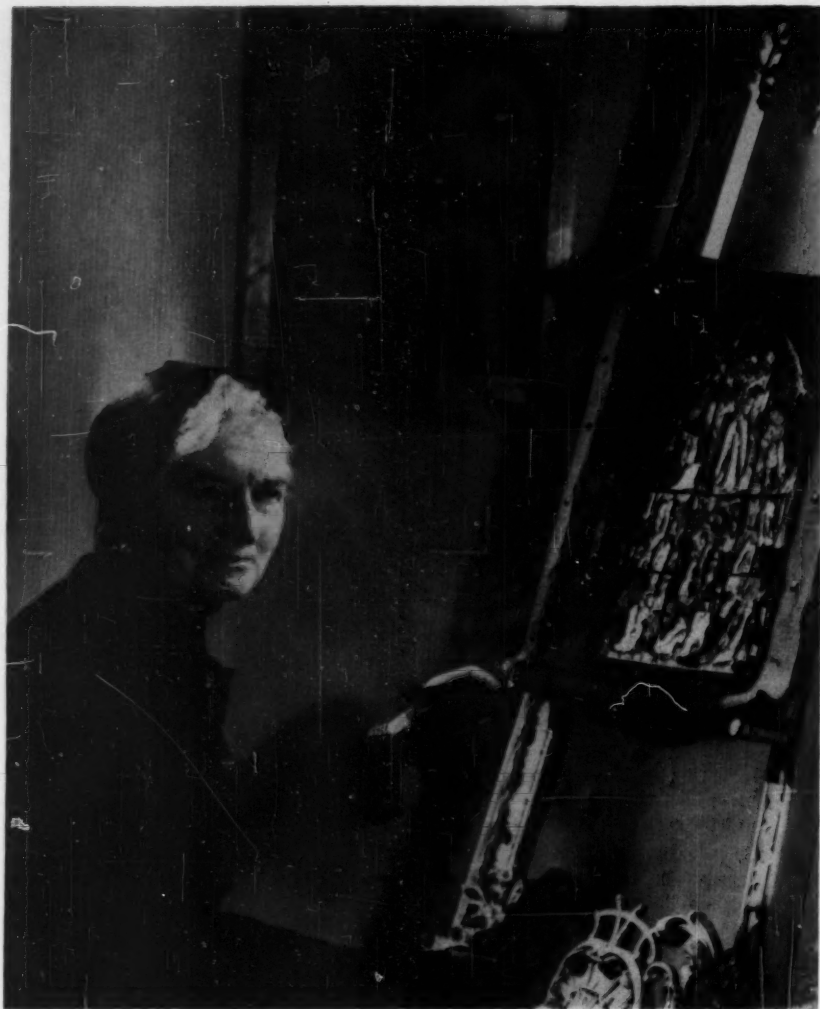
A rough crystal backdrop provides the stage against which the Swan Queen sails. The Queen is executed in gold; her heart is a diamond swan on a sapphire lake. Dali's explanation: "True love is seen to work miracles, transforming evil into good."



"Royal Heart" and "Living Flower"

Two dramatically theatrical designs. The heart is gold with a pulsating ruby center that actually throbs. It was executed in celebration of Queen Elizabeth II's coronation. The flower's lower petals open and close while its upper bloom stretches heavenward with diamond hands.





ART from bits of fabric

85-year-old painter
is scrap pile alchemist

At eighty-five, everything inspires Mabel Maugham, former painter who now paints with bits of old fabric, a few touches of watercolor and holds it all together with thread. Working under the name of "Beldy", the little octogenarian who looks the picture of Whistler's Mother, lives in her studio surrounded by towering boxes of old linen and burlap scraps. These are her palette of colors, collected by friends and dutifully delivered for Beldy's careful scrutiny and eventual adaptation into fabric pictures.

Don't call the assembled materials a collage; Beldy never uses a speck of glue, preferring to join her segments of gay color with stitches against a background mounting of soft brown cardboard.

Her connection with celebrated English artist Whistler is more than merely a physical resemblance to the subject

of one of his most famous portraits. Beldy was his contemporary, and, as a young artist, gained from the acidulous Whistler one of his rare compliments. On viewing her watercolor technique, he flatly remarked: "Watch this woman. We shall certainly hear more of her one day." It took a half-century for the words to reach full maturity, but today, Beldy's work is avidly sought by collectors and museums and fetch commanding sums. Despite her advanced age, the spry oldster thinks nothing of hopping over to Paris or some other European locale to make on the spot sketches. For a woman who could have made her mark as a professional harpist (*a premier prix at the Paris Conservatory*) she shows little interest in more sedentary pursuits.

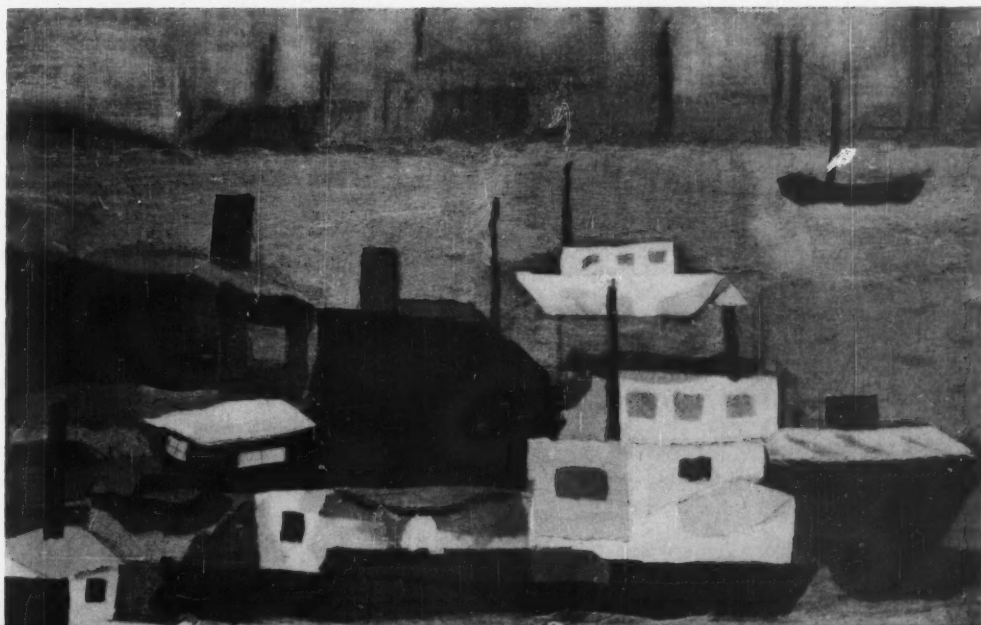
She lives in a cramped cold water flat in London,

Collage effects without glue are Beldy's forte

Street scenes, ballet — they all emerge as visual tone poems



A trio of typical Beldy fabric paintings show the versatility of this 85 year old artist. She prowls the streets, subways, docks and theaters of Europe's cities in search of ideas.



perched over a garage and reached by mounting a perilous wooden stairway. She is oblivious to her surroundings. In spite of the crazy-quilt collection of fabrics which looms all about her, Beldy is fastidious about her work. And it pours out when she is in the mood. Often, she will work twenty-four hours at a stretch, sometimes on several fabric paintings at once.

Her technique is simple; the genius lies in her ability to take bits and scraps and alchemize them into vibrant tone poems of color and texture. The themes are diverse—everything from street scenes or the ballet to candid glimpses of the genre, observed from corners in the subway, under bridges or anywhere Beldy happens to find herself with her everready sketchpad in hand.

She begins by making a rapid sketch with a black pencil, then returns to her studio to poke around through her neatly labeled boxes for appropriate colors of material. These are stretched over cardboard and hand-stitched into position with fine nylon thread. The fabrics are sometimes shredded by hand—as when creating an effect of marble or clouded skies. Beldy seldom feels called upon to do actual painting on the fabric; her only use of watercolor is to tint the fabric. When the pieces are assembled into the design, she applies a barely warm iron over them, never pushing it across the fabric, but simply pressing lightly down here and there. Finally, the picture is ready for framing—and nobody but Beldy is permitted to do this.

The selected frame is placed face down and the glass inserted and held in position with masking tape. The painting, sewn onto its cardboard mount, is then positioned and the trailing edges of material tugged taut with a stretching movement. It is then sewn or pinned tight. Several layers of brown cardboard are finally placed on top and the back sealed with paper and tape. The job is done. ▲

THE STORY BEHIND TEXTILE DESIGN:

continued from page 162

block or, if the design was elaborate and required more than one color, separate blocks were cut to fit the particular space in the design where a given color was specified. The block was charged with color by being lightly pressed on a leather sieve, or a cloth, covered with the requisite amount of pigment, which was then transferred by pressure to the fabric. The printer used a wooden maul or mallet to strike the back of the block in order that the color might be transferred evenly. The linoleum blocks of the present day follow the principle of early wood blocks, even to the use of a mallet.

In the resist, or reserve, process, the surface of the cloth was coated with a substance, usually wax or a paste of tallow and pipeclay, which was applied on the lines of the pattern so that when the cloth was dyed the pattern showed in white on a colored—often a blue—ground. The wax or pipeclay could either be painted on or applied by means of a wood block and was removed after the cloth was dyed: if wax, by heat; if clay, by washing.

Enter Copperplate printing:

The invention of the copperplate in the mid-18th century made possible an entirely new type of design, which was incised on a metal plate about three feet square. Line engraving permitted a delicacy of execution and a perfection of detail impossible to obtain with wood blocks. Block printing limited the dimensions of a pattern, since the

blocks were of a size convenient to manipulate. Also, wood blocks required of the printer a monotonous repetition as he stamped the various motifs and colors needed for the design. Plate printing, on the other hand, enabled the designer to create large, free patterns that were lively and devoid of tedious repeats, but it also limited the design to one color for, after pigment had been applied, the plate was scraped clean except for the incised portion. The color was then transferred to the fabric by pressure. In 1758 Benjamin Franklin wrote his wife that he was sending her from London "56 yards of cotton curiously printed from copper-plate" for the bed and window hangings of the "great room." Three years later the *Boston Gazette* advertised "Cotton Copper-Plate Furniture for beds," and by 1773 the material was fairly common in the Colonies both in red and white and "a neat blew and white." During the second half of the 18th century, English copperplate prints were much in demand for dress material as well as for household furnishing.

In 1770 copperplate printing was inaugurated at the Oberkampf works at Jouy-en-Josas in France. These monochrome prints of England and France, done on cotton, on linen, or a mixture of the two, were largely pictorial, including pastoral landscapes, classical scenes, the chinoiserie so popular at the period, or figures arranged in groups. Since wallpapers and hangings were executed from the same plates a uniform design could be employed throughout a room.

Roller printing is introduced:

Roller, or cylinder, printing was invented about 1770 by Thomas Bell, a Scotsman, and the method was made known to France in 1793. The introduction of cylinder printing proved to be of outstanding importance and brought a complete change in the printer's trade. Each revolution of the cylinder provided a complete repeat of the pattern, the size of the design being limited to the circumference of the roller, usually from 15 to 18 inches. At first the cylinder was used to print the outline only, colors being filled in by means of hand blocks or a wooden surface roller. Later, a separate metal roller was used for each of the colors in a pattern, each roller engraved only where it was to pick up color and rotated in a separate color box. To print 10 colors required 10 cylinders and color boxes, so that as the cloth passed under each successive roller a new color was added to the over-all design.

At the time Napoleon and Josephine visited the factory at Jouy on June 20, 1806, wood block, copperplate and cylinder were being used in combination for printing textiles. While the Emperor inspected the various processes the Empress selected patterns. So impressed was Napoleon that on leaving the factory he removed his own cross of the Legion of Honor and pinned it on Oberkampf's breast.

Though invented in 1770 and patented in 1783, roller or machine printing was not used for first-quality English goods until cylinders capable of printing large repeats were manufactured. Roller printing may be said to have come into its own in England during the period of 1818 to 1837. Even then, the finely engraved all-over pattern was sometimes heightened by adding extra colors with wood block or surface roller.

Until the second half of the 19th century, dyes were derived from trees and from such plants as madder, weld, sumac, goldenrod, saffron, woad and indigo, the last rarely used in Europe until the 17th century, when the Dutch and Portuguese brought it back from India. Mordants were not

needed for the blues produced from woad or indigo, but the yellows of weld or fustic and the reds of madder and cochineal could not be "fixed" except with the aid of other substances or intermediaries, termed mordants—a French word implying that they seize hold of or fasten upon cloth. Solutions of alum, tin, nitrate of bismuth, iron, or copper, served as mordants. Coloring matter attached itself to that part of the cloth which had been impregnated with a solution, producing what Thomas Cooper terms a three-fold chemical union between the mordant, the dye and the fabric. The color produced depended somewhat on the mordant used, madder giving red, brown, black, purple or chocolate according to which solution had been applied to the cloth.

The calicoes so fashionable in England and France were not generally worn in the American Colonies until after the Revolution. Printed cottons selling for fifty cents a yard in England cost two dollars a yard over here, and only in isolated instances was cotton printing done in the Colonies. Little textile printing could be done in America due to lack of machinery and of trained workers, for Britain did everything possible to discourage ventures in the Colonies that might compete with her home industries. Because feeling ran high just before the Revolution, many American women refused to wear goods that had been made in Great Britain.

Due to Benjamin Franklin's interest, a calico printing works was established near Philadelphia about 1774 by John Hewson, an Englishman who came to America at Franklin's invitation. No doubt machinery and tools had to be smuggled into the country to provide Hewson with the equipment needed. Practically the only way that machine parts could be obtained in the Colonies at that period was to spirit them out of England, sometimes sending them across to France, then shipping them to America where the parts were assembled by men who had never seen the machine in operation.

The Revolutionary War Creates a New Industry:

When, at the time of the Revolutionary War, America was cut off from all supplies previously sent from abroad, she had of necessity to lay the foundations for her own industries. Calico printing started in Rhode Island in the 1790's and by 1840 that state had 17 printing and dyeing establishments. Boston had a few calico printers at the close of the 18th century, and in 1790 an attempt was made to establish a works at Paterson, New Jersey, through the efforts of Alexander Hamilton. Although this printing business was discontinued in 1795, cotton mills later flourished there and by 1825 Paterson had 15 cotton factories. None of them seem to have produced printed goods, however.

Once the Revolution was ended and commercial relations with Great Britain were re-established, a flood of merchandise poured into these United States from Britain and the Continent. It was only natural that European countries should wish to establish trade relations with us. English and French manufacturers were quick to discover that goods decorated with American subjects found a ready sale in the States; hence the production in England of such printed fabrics as the "Declaration of Independence . . . 4th July 1776," or "America presenting at the Altar of Liberty medallions of her illustrious sons".

Our independence was coincident with the beginning of the age of industrialization and the newly-united States were ambitious for the future, being highly conscious of their hard-won freedom. Thus it developed that numerous

print works were established in Pennsylvania and New England during the opening years of the 19th century. It is claimed that the first calicoes printed from engraved rollers were made near Philadelphia in 1810 and that the industry expanded to such an extent that five years later over 2,000 people were employed.

In his book, *A practical Treatise on Dyeing and Callicoe Printing*, written "in the infancy of our manufacture" in 1815, Thomas Cooper (then Professor of Chemistry in Dickinson College at Carlisle, Pennsylvania) made the following statements: "The art of Dyeing is of great importance to a country that manufactures cloth of any kind. It adds to the beauty and contributes to the economy of the material whether woollen, silk, cotton or linen: it therefore encourages the demand. There are few callicoe printers in this country; I am not persuaded that a callicoe printing establishment will be for some time an eligible speculation on a large scale. We are not yet (1815) ripe for it, unless,

(continued on next page)



COLORFUL CANDLESTICK BIRDS:

(continued from page 145)

Gummed stars are another possibility—the small ones used by teachers to mark good conduct charts. Or legal seals.

The birds may be hand decorated too, using subtle hues of tempera. Or bits of metallic gift wrap and enameled paper may be cut out and glued to the shape. We have even used rubber cement to fasten pieces of magazine art to the forms. (i.e., segments razored out from full color advertisements and cover illustrations. Be sure to put the cement to the wood and also to the paper pieces. When both have dried for about ten seconds, press the paper in position. Excess cement rubs away into balls under fingertip pressure and the use of a rubber cement eraser.

The base of the candlesticks should be slightly longer than the candle. Its bottom should measure at least triple that of the candle, so that it will not prove topheavy. If the candlesticks are to be placed on a table, it is a good idea to first glue some felt underneath. This prevents scratching and insures a good grip.

Work rendered in tempera should be given a spray of shellac (use a wide brush if you prefer.) This will keep it from chalking away under handling and also makes it possible to clean the candlesticks with a damp cloth. A light dusting is all that you should attempt if surface objects have been applied, particularly if they are fragile.

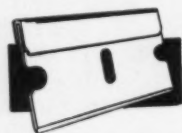
A number of alternative uses for the birds will come to mind instantly. They may be placed in a planter; they may be suspended on thin wire or string as mobiles or dangling forms. Put them in a bowl and surround them with fruit or large Christmas ornaments. Mount them on broad bases and they become bookends. Let the children help decorate them too. Wax crayons go on the wood nicely. ▲

indeed, we print East India coarse calicoes with chemical colours and roller-work. The business will creep on gradually and the time is coming when we can print our own manufactured calicoes."

It was just ten years later, in 1825, that the business of engraving cylinders for calico printers was started by Matthias Baldwin of locomotive fame. Printed calicoes were being produced as early as 1830 by the Eagle Print Works of Belleville, New Jersey. Referring to the Print Works, the *Courier & Enquirer* for April 28, 1830, said: "Those who have never witnessed the printing of cottons can form but an imperfect idea of the different processes which they undergo from their first passage over a red hot cylinder to their final finish for the market. . . . Our attention was particularly arrested by a machine which printed with two colours at the same time, and with the same rapidity as if one colour only were used."

Silk-screen printing, which started modestly at the beginning of the present century, has become one of the most important methods employed for textiles and is also used extensively for printing wallpaper. The first patent for the process was issued to Samuel Simon of Manchester, England, in 1907. The following year a patent was issued in the United States, but it was another quarter of a century before the silk-screen method was adapted to commercial needs. Although an apparatus was invented in 1925 for printing on bolt-lengths of cloth, screen-printed fabrics for dress goods only made their appearance about 1940.

Largely due to the economic depression of the 1930's, followed by World War II, America now holds an important position in the field of decorative textiles. The depression created a demand for inexpensive fabrics as well as a trend toward simplicity, and the War required that we supply textiles for house decoration that formerly had been imported from Europe. While roller printing is one of the principal methods used today, especially for the less expensive textiles produced in large quantity, many of the fabrics currently produced in England and America are screen printed, for this process has greatly reduced overhead costs, has extended the designer's range, and has made it possible for manufacturers to experiment with unusual designs that might prove too costly when tried out with roller engraving. The new Fiberglas provides a satisfactory medium for the exciting designs full of movement and color now being produced by the silk-screen process. ▲



PLACES AND THINGS IN WOOD:

continued from page 167

will it be a horse? A straight twig is forced into the hole and becomes a limb. The cart itself consists of several bits of rounded twig which are glued together. The wheels are rudely shaped and a hole drilled in their centers so that another twig can pass through as the axle. Tightly wrapped and waxed string will keep the wheels apart, permitting them to rotate about the axle. More string serves as the prop reins for the team. You can attempt a covered wagon in the same manner—just bend two wires into semi-loops, insert these as a frame in the front and back of the cart and stretch a piece of canvas between them to form the canopy. If this is shellacked, it will become relatively tear-proof. The canopy may be glued or sewn to the supports. ▲

TEXTILE DECORATING:

continued from page 155

Next in line is Jill. Her pinafore-apron is hand-block decorated. The little angel figures were sketched onto linoleum blocks and then the appropriate areas gouged away with cutting tools. A slightly different formula is required for block printing. The painting medium consists of 2 parts textile color, 1 part Extendor and 2 parts Hand-blocking Medium. The mixture is spread on a pane of glass with a rubber brayer and rolled until it is tacky. Then the brayer is rolled evenly over the linoleum block and the block placed carefully on the fabric (which has been tightly stretched on a newspaper padded table or floor.) Then it is struck with a wooden mallet to pound down the design. You may also stand on the block and rock back and forth to transfer the art. The same heat setting with an iron follows—usually at 350° F. (three minutes) with cottons, or at 250° F. for a longer period with heat sensitive fabrics like rayon. The linoleum block is cleaned with turpentine after use. You may repeat the motif with another color, if desired, or switch to a different design. The colors may be overlapped as soon as the preceding color dries.

Teacher Peggy Bugg's smock was decorated via screen printing in several colors with various stencil designs. The background cloth color is bright red, the cuffs and panel are in black, gold and red against a white background. The same popular technique was employed to make the charming repeat pattern over Didi's dress—a combination of maltese cross and diamond shapes in red and dark blues. And last of all is Butchie, wearing a T shirt with his name handscripted across the front in navy blue. ▲

JEWELS BY DALI:

continued from page 168

The switch to jewelry design is not new for Dali; this is his second collection. When his first showing was held in Rome, a few years back, more than forty thousand people swarmed through the Pallavicina Palace in a traffic jam that was intensified when they spent hours admiring the objects rendered in precious gems and metals. The craftsmanship has been likened to that of Cellini at his peak. The jewels were never intended for personal adornment, but simply to be viewed under heavily guarded display conditions.

There are twenty-eight examples in the two collections and it is planned to send the exhibition to museums throughout the Western Hemisphere.

Frankly theatrical in concept, some of the jewels behave as peculiarly as the man who conceived them. The "Royal Heart", for example (page 167) has a pulsating ruby center which throbs mechanically without pause. "Living Flower" (page 167) opens and closes its petals, changing from a bud to full bloom in a matter of seconds. Never one to overlook a chance to publicize his other work, Dali has also executed a design to duplicate his most famous painting, "Persistence of Memory", complete with bejeweled landscape and melting watches.

In recent years, the Spanish artist has turned his attention to religious themes, primarily evolving about the Crucifixion. The Foundation which owns the jewel collection is dedicated to assisting artistic, religious and educational projects, including the restoration and expansion of churches. By agreement with Dali, each jewelry design will remain unique and will serve to augment the Foundation's income by going on traveling exhibition. ▲



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